FAMILY GUY

"The Man with Two Brians"

Production #6ACX09

Written by

John Viener

Directed by

Dominic Bianchi

Created by

Seth MacFarlane

Executive Producers

David A. Goodman
Seth MacFarlane
Chris Sheridan
Danny Smith

TABLE DRAFT
May 2, 2007

© 2007 Twentieth Century Fox Film Corporation. All Rights Reserved. No Portion of this script may be performed, published, reproduced, sold, or distributed by any means, or quoted or published in any medium, including on any website, without prior written consent of Twentieth Century Fox Film Corporation. Disposal of the script copy does not alter any of the restrictions set forth above.

"THE MAN WITH TWO BRAINS"

CAST LIST FOR #6ACX09:

PETER GRIFFIN.....SETH MACFARLANE

LOIS GRIFFIN.....ALEX BORSTEIN (SUB: CHRIS SHERIDAN)

CHRIS GRIFFIN.....SETH GREEN (SUB: ALEC SULKIN)

MEG GRIFFIN.....MILA KUNIS (SUB: KIM FERTMAN)

STEWIE GRIFFIN.....SETH MACFARLANE

BRIAN GRIFFIN.....SETH MACFARLANE

CLEVELAND.....MIKE HENRY

ABE LINCOLN.....TBD (SUB: MARK HENTEMANN)

ANNOUNCER.....TBD (SUB: JOHN VIENER)

ARAGORN.....TBD (SUB: MARK HENTEMANN)

BAM.....TBD (SUB: ALEC SULKIN)

BILL COSBY.....TBD (SUB: SETH MACFARLANE)

BUZZ KILLINGTON.....TBD (SUB: DANNY SMITH)

CAROL ALT.....TBD (SUB: DANNY SMITH)

CHAZZ.....JOHN VIENER

CLEVELAND, JR. .....TBD (SUB: SETH MACFARLANE)

DALE.....TBD (SUB: KIRKER BUTLER)

ENTHRALLED TOURIST.....TBD (SUB: SETH MACFARLANE)

FEMALE CONTESTANT.....TBD (SUB: KIM FERTMAN)

FRED SCHNEIDER.....TBD (SUB: SETH MACFARLANE)

GANDALF.....TBD (SUB: SETH MACFARLANE)

JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)

JOHNNY KNOXVILLE.....TBD (SUB: MIKE HENRY)

MALE ANNOUNCER.....TBD (SUB: JOHN VIENER)

MUMM-RA.....TBD (SUB: SETH MACFARLANE)

NEW BRIAN.....TBD (SUB: JOHN VIENER)

OLD MAN.....TBD (SUB: SETH MACFARLANE)

PAUL.....SETH MACFARLANE

QUAGMIRE.....SETH MACFARLANE

SPORTS ANNOUNCER #2.....TBD (SUB: ALEC SULKIN)

SPORTS ANNOUNCZER #1.....TBD (SUB: JOHN VIENER)

SWEDISH MAN.....TBD (SUB: JOHN VIENER)

TV ANNOUNCER.....TBD (SUB: DANNY SMITH)

TV ANNOUNCER #2.....JOHN VIENER

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

PETER, BRIAN, QUAGMIRE, JOE and CLEVELAND sit on the couch, watching TV.

ANNOUNCER (V.O.)

We now return to "Jackass."

EXT. FIELD - DAY (ON TV)

JOHNNY KNOXVILLE faces the camera.

JOHNNY KNOXVILLE

I'm Johnny Knoxville, and I'm gonna take a shotgun blast to the face. (TO O.S.) Okay, ready?

ANGLE TO INCLUDE STEVE-O, BAM, WEE MAN, etc., all **laughing**, giddily. CHRIS PONTIUS takes a shotgun and aims it at Johnny Knoxville. He **fires**, blowing off half of Johnny's face. They all **laugh** hysterically at their crazy antic. Johnny **moans** in severe pain and covers his face.

BAM

How you doin' there, buddy? You want some water? Or maybe a Shirley Temple?

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

The guys all **laugh.**

PETER

These guys are hilarious. They do so much funny stuff. Hey, you know what? We should try some of that stuff. Here. At home.

CLEVELAND

I don't know, Peter. That skull and crossbones warning before the show is pretty clear about not doing that.

PETER

Cleveland, shut up. I saw something on TV that I wanna imitate. Imagine being in a "Jackass" sketch.

EXT. CITY - DAY (CUTAWAY)

Peter, in nothing but a cloth sumo diaper, chases Stewie, also in a diaper, up a city sidewalk.

PETER

Come back here! Come back here, you! Get back here!

FADE OUT.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

EXT. GRIFFINS' ROOF - SAME

Peter sits in a shopping cart on the roof, held by Quagmire and Cleveland. Joe is on the ground, videotaping. Brian is next to him. Lois emerges, taking out the trash.

LOIS

Peter, what are you-- what are you boys doing up there? Get off the roof!

PETER

Go back in the house, Lois. We're being "Jackass." (THEN, TO JOE) Alright, ready?

JOE

Alright, we're rollin'.

PETER

I'm Peter Griffin and this is

"Shopping cart... roof... roof

shopping cart... guys." Okay, go!

Cleveland and Quagmire let go of Peter. The cart rolls down the roof, turns over in mid-air and **slams** into the ground with Peter in it. He gets up. His head and neck are bent forward grotesquely with his spine sticking out of his neck.

PETER (CONT'D)

Ow, ow, ow, ow...

Everyone ad libs horrified **reactions.**

QUAGMIRE

Oh my god, are you okay?!

PETER

(SCARED) I don't know! I don't know!

What does it look like? What do I do?

Ow, what is that? (POKING BACK WITH

FINGER) I feel something.

JOE

It's your spine, dude. It got like,

yanked up a buncha notches.

PETER

I'm scared. I'm scared--

Peter **throws up.** Because of how his head is, the vomit goes sideways and hits Brian in the head. Brian **screams.**

PETER (CONT'D)

Does this get fixed with ice or heat?

CLEVELAND

Ice now, heat later.

EXT. GRIFFINS' YARD - DAY

We see Quagmire from the waist up. He's naked.

QUAGMIRE

I'm Glenn Quagmire. And this is "Bee Bush."

JOE (O.S.)

Alright, what'd you do to yourself, Quagmire?

Quagmire holds up a jar of honey and a brush.

QUAGMIRE

Well, I just covered my entire private area with honey. Now we're just waiting for the bees. (NERVOUS) Giggity.

The camera **PANS OVER TO** Cleveland next to a wooden box hive. Cleveland opens the hive.

CLEVELAND

Alright, here they come.

The BEES swarm out of the hive and the camera follows them as they fly over to Quagmire and form a perfect jock around Quagmire's crotch.

QUAGMIRE

(LAUGHS NERVOUSLY) Okay. They're on there. Just... nobody move. Nobody do nothin'. Don't want to make 'em mad.

Cleveland runs into frame with an air horn and **blows** it right at the bees. The guys all **laugh.**

QUAGMIRE (CONT'D)

Stop it! Stop it! Knock it off!

PETER

Yeah, we wouldn't want the bees to get mad.

(MORE)

PETER (CONT'D)

(STICKS HIS FACE RIGHT UP TO BEES) I hate you bees! I hate you bees!

QUAGMIRE

Stop it! Knock it off! Cut it out! I'm serious!

PETER

I hate you bees! I hate you bees! I hate you bees! I hate you bees!

QUAGMIRE

Alright, that's enough! That's enough! I want 'em off! Put 'em back in the hive!

PETER

Yeah, alright, enough is enough. Cleveland, open the hive.

Cleveland opens the hive door.

CLEVELAND

Alright, Quagmire, bring 'em over here.

Quagmire slowly and delicately starts walking toward the hive. Peter runs in behind him from O.S. and **body checks** him into the hive. Quagmire **crashes** into it forcefully, knocking over the boxes and **breaking** some of them. He **screams** as the bees go berserk and sting him like crazy.

ANGLE ON Joe and Cleveland **laughing** hysterically. Joe no longer has the camera. **CAMERA'S P.O.V.:** We hear the "Psycho" **music** as we see Peter's hand come into frame with an **electric razor.** It races at Cleveland and shaves a chunk of hair out of his afro. Cleveland freaks out and staggers back. All the guys **laugh.**

CLEVELAND (CONT'D)

Aaa! What the fuck?! Why would you do that?!

NORMAL ANGLE: Brian walks into frame.

BRIAN

Hey, you guys, Lois says it's time for dinner.

CAMERA'S P.O.V. We hear the "Psycho" **music** again as Peter's hand comes into frame with the **electric razor.** It races at Brian and shaves a chunk of hair out of the top of his head.

BRIAN (CONT'D)

Aaaaa!

We hear all the guys **laugh.**

EXT. RURAL STREET - DAY

CAMERA'S P.O.V. Peter sits on a kid's bike with a stuffed toy in the basket. He wears a red, hooded sweatshirt. Brian is taping.

BRIAN (V.O.)

Peter, this is not safe at all.

PETER

Shut up, Brian. Just keep filming.

Okay. I'm Peter Griffin and I'm gonna be Elliot from "E.T." I didn't have an E.T. doll, so just pretend this Popple is E.T.

He unpops the stuffed animal and puts it in the basket.

PETER (CONT'D)

Alright, Quagmire, start the car.

We **WIDEN TO REVEAL** the bicycle is attached by a rope to the rear bumper of Peter's car. Quagmire sits behind the wheel. Cleveland is in the passenger seat and Joe is in the way-back. Quagmire **starts** the car and takes off toward Quahog Lake with the bicycle and Peter racing in tow. They approach a ramp that's been set up near the lake.

PETER (CONT'D)

(HUMS THE PRELUDE TO "E.T." THEME)

As they approach the ramp, Joe leans out the back and cuts the rope. Quagmire **swerves** out of the way.

Peter hits the ramp and flies into the air. We see a **WIDE SHOT** of Peter on the bicycle, flying through the air.

PETER (CONT'D)

(HUMS THE "E.T." THEME)

Abruptly, Peter **slams** into the upper branches of a tree. He **screams** as he and the bicycle **fall violently** through a few of the branches and **into the lake.**

ANGLE ON Quagmire and Joe and Cleveland on the shore. They **laugh** and **cheer.**

QUAGMIRE

Nice job on that ramp, Joe.

JOE

If there's one thing I know, it's

ramps.

Brian runs up with the camera.

BRIAN

Wait a minute, guys, I think he's

really hurt!

ANGLE ON Peter, struggling in the water.

PETER

Help! Help, I think my arm is broken!

Brian drops the camera and dives into the water. He swims toward Peter, **huffing** and **puffing**, more and more the closer he gets. By the time he gets there, he's so exhausted that he's **heaving.** He tries to pull Peter toward the shore, but pulls a muscle.

BRIAN

Ah! My back! I can't move!

Joe dives in and **paddles** over to Peter and Brian. He ties his legs around their arms and paddles back to shore with them in tow. They all collapse on the shore.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

TV ANNOUNCER (V.O.)

We now return to the NBA Playoffs on TNT.

INT. SPORTS ARENA - DAY (ON TV)

We see TWO ANNOUNCERS sitting behind a scorer's table.

SPORTS ANNOUNCER #1

And we're just minutes away from game one between the Los Angeles Lakers and the Denver Nuggets.

SPORTS ANNOUNCER #2

Both teams a little short-handed to start these playoffs. Of course, Kobe Bryant is out battling a rape charge. Lamar Odom is suspended for violating the league's substance abuse policy.

SPORTS ANNOUNCER #1

Kwame Brown: concealed weapon, Smush Parker: suspicion of rape, but in his defense, not a minor. Allen Iverson is battling a racketeering charge, and Carmelo Anthony got himself in a little securities fraud tangle.

SPORTS ANNOUNCER #2

But Luke Walton's here and he's ready to play!

ANGLE ON LUKE WALTON, alone on the court. He misses a lay-up. **PULL OUT TO:**

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

Peter and Brian sit at the table, drinking coffee. Peter has his arm in a sling as they watch TV. Lois enters.

LOIS

You know, Peter, I'd expect this kind of behavior from you, but you have no business endangering Brian like that.

BRIAN

Thank you, Lois.

LOIS

(TO PETER) I mean, he jumped into that lake to try and save your life, and he's eight years old, Peter. Eight! That's fifty-six in human years.

BRIAN

Okay, Lois.

LOIS

Why do you think he almost drowned? He's old, Peter. Plus, he drinks and he smokes all the time, so take that fifty-six and make it seventy-nine, at least.

BRIAN

Lois, shut up.

PETER

He's not old, Lois. Bob Hope is old.

LOIS

Peter, Bob Hope is dead.

PETER

Still?!

BRIAN

Why are you making such a big deal out of this, Lois? I was just a little tired.

LOIS

Yeah, that's how it begins, Brian. Then the next thing you know, I'm making Peter dig a hole in the yard and you're in a pillowcase.

PETER

You're outta your mind, Brian's not getting old. And I'm gonna prove it to you. Just like I proved I can peacefully coexist with the tiny race of people who live in our shag carpet.

INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)

Peter and Chris are on the couch. Peter eats from a jar of peanuts. Chris reacts as we hear the faint sound of **music.**

CHRIS

Dad, what's that? I think I hear music.

PETER

Oh, that's the little people, Chris. They're playing music so that I will bless them with food.

Peter takes a single peanut from the jar and flips it down into the shag carpet. From the floor we hear the faint **roar** of an appreciative crowd. Peter smiles, satisfied.

INT. GRIFFINS' KITCHEN - MORNING

Brian sits at the table. Peter enters.

PETER

Hey Brian. How is your burizzness on this aggressively ridonkulous morning?

BRIAN

What the hell are you talking about, Peter?

PETER

Don't you mean, "Tizzalking about, P-doody?" You don't have to be formal with me. I know how you young people like to talk.

BRIAN

Peter, I'm not old, but I'm not that young either.

PETER

Brian, we should sip Bacardi like it's your birthday.

BRIAN

What does that even mean?

ANGLE BACK ON Peter, who now has on a Doc Brown-style head contraption.

PETER

(LIKE DOC BROWN) It means that this damn thing doesn't work at all!

He angrily takes it off and exits.

EXT./ESTAB. MOVIE THEATER - NIGHT

Peter and Brian stand on the sidewalk. The marquee reads: "PIRATES OF THE CARIBBEAN 3".

BRIAN

Peter, why are we going to see this?

PETER

Well, I know young guys like you always want to see the latest blockbuster.

INT. MOVIE THEATER - LATER

Peter and Brian sit, looking up at the screen. Brian looks bored.

PETER

(YELLING AT SCREEN) You call yourself a pirate?! Rape her! Rape her, already! It's been three movies!

INT. GRIFFINS' LIVING ROOM - DAY

Brian sits on the couch reading the paper. Peter enters with blond, '80's, popular guy hair and a red leather jacket.

BRIAN

Peter, what are you doing?

PETER

If movies and TV have taught me anything, it's that young people today are constantly being antagonized by preppy, '80's bullies.

BRIAN

What?

PETER

What are you gonna do about it, new kid? (SHOVING BRIAN)

BRIAN

Peter, this doesn't make sense.

PETER

You know what doesn't make sense, Brian? Some new kid jerk moving into my town, and being worse than me at karate.

BRIAN

Peter, you don't know karate.

PETER

And stay away from Muffy. She's my girlfriend, she just doesn't know it yet. Now if you'll excuse me, I gotta go get yelled at by my father, 'cause we're more alike than we know.

"**No One Is to Blame**" by Howard Jones kicks in as Peter walks away.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter sits on the couch, looking glum. Lois enters.

LOIS

Peter, did you have fun with Brian?

PETER

No, Lois. He was a wet blanket. And I'm starting to think you may be right. Brian's gettin' old. Plus, I think he's losin' control of his bodily functions. He peed on the floor in Stewie's room and I had to wipe it up with this poster I found in there.

Peter holds up a poster of a shirtless Adrian Zmed.

STEWIE

Oh, no! My Adrian Zmed poster! I mean, someone's Adrian Zmed poster-- I mean, someone's poster of an unknown hunk-- oh, just gimme that.

Stewie grabs the poster.

PETER

Brian's not the dog he used to be, and I'll have to get used to it. Just like I got used to my acrylic nails.

INT. OFFICE - DAY (FLASHBACK)

Peter sits at a reception desk. He has very long, colorfully painted, acrylic fingernails. We see him trying to type very awkwardly for a few beats. Then the phone **rings.** He awkwardly answers the phone, trying not to break his beautiful fingernails.

PETER

(ANSWERING PHONE) Scanion, Weinstock and Riesman. (BEAT) Hey, Laronda. Naw, I got four people on hold but I can talk.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

The family (minus Peter) is eating breakfast. Peter enters from outside.

PETER

Good morning, everybody. Brian, I have something to say. I'm sorry I've been so preoccupied with your age.

BRIAN

Well, look, Peter, don't worry. Let's just forget about it.

PETER

Fantastic. And to help us forget about it... Family, I'd like to introduce... New Brian.

Peter holds the door open, and in walks a BEIGE DOG, also on two legs.

NEW BRIAN

Hey, gang. Whose leg do you have to hump to get a hug around here?

Everyone **laughs**, delighted, except Brian.

STEWIE

Ohhh, I like him.

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

The family and New Brian are where we left off.

BRIAN

You got a new dog?!

PETER

Yep. Now that you're getting older, New Brian's here to take some of the load off.

CHRIS

Can he do tricks?

PETER

You bet. He's trained to fetch, roll over, and make you feel really good about yourself.

NEW BRIAN

Wow, Meg and Chris! I can't decide which of your hats I like better!

Meg and Chris turn and look at each other with **inhales** of delight, like two commercial kids.

CHRIS

Hey, got any Bubblicious?

NEW BRIAN

Right here! And in a brand new flavor! Way Out Watermelon!

He tosses two packs to Meg and Chris.

CHRIS/MEG

Cool!

They each pop in a piece and blow two huge bubbles that lift them up off the ground and out an open window.

EXT. OUTER SPACE - CONTINUOUS

As in the commercial, the word, "Bubblicious" shoots into frame.

MALE JINGLE SINGER (V.O.)

BUBBLICIOUS!

A spaceship-like WATERMELON flies through space as a wedge of watermelon detaches from its rear section.

JINGLE SINGERS (V.O.)

THE ULTIMATE BUBBLE HAS A BRAND NEW

FLAVOR!

MALE ANNOUCER (V.O.)

Way Out Watermelon.

JINGLE SINGERS (V.O.)

(WHISPERED) Soft and juicy. (THEN,

SINGING) THE ULTIMATE BUBBLE HAS THE

ULTIMATE FLAVORS.

MALE JINGLE SINGER (V.O.)

BUBBLICIOUS!

A FLEET OF KIDS, including Meg and Chris, fly through space, following the watermelon spaceship. Each of them is propelled by large bubblegum bubbles that they have blown. As a satellite formed out of various packs of Bubblicious floats by, we hear:

MALE ANNOUCER (V.O.)

Wild Strawberry, Bold Banana, Juicy

Orange, and now... Way Out Watermelon.

JINGLE SINGERS (V.O.)

THE ULTIMATE BUBBLE HAS THE ULTIMATE

FLAVORS. / TASTE SO UNREAL, THEY'LL

BLOW YOU AWAY!

A cheesy graphic appears that reads, "Bubblicious - The Ultimate Bubble Has the Ultimate Flavors."

JINGLE SINGERS (V.O.) (CONT'D)

BUBBLICIOUS!

INT. GRIFFINS' KITCHEN - DAY

BRIAN

I can't believe you got a new dog.

What about me?

PETER

Hey, you're still my buddy. New Brian is just a new friend for the family.

Trust me, you guys are gonna get along better than Abraham Lincoln and his neighbor.

EXT. ABE LINCOLN'S FRONT YARD - DAY (CUTAWAY)

ABE LINCOLN goes out to get his morning paper. His NEIGHBOR is across the fence line.

ABE LINCOLN

Hey, Dale, I noticed your lawn's getting a little high.

DALE

Yeah, I used to have a guy for that... dick.

The neighbor turns to leave.

ABE LINCOLN

Okay, now, you have a good one.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. PETER AND LOIS' BEDROOM - SAME

Peter and Lois sleep in bed. Suddenly we hear the soft **flutterings** of a flute playing Grieg's "Morning Mood." Peter and Lois slowly open their eyes and look down at the end of the bed. **ANGLE ON** New Brian, sitting at the end of the bed, softly playing a flute.

PETER

My word, what a gorgeous way to wake up.

NEW BRIAN

I hope you don't mind, I checked the time your alarm was set for, and I shut it off. I figured this might be a more gentle way to start your day.

LOIS

Oh, that is so thoughtful, New Brian.

He continues to **play**, then Peter gently touches him on the head. He stops playing.

NEW BRIAN

(WHISPERS) I'll start up again in nine minutes.

Peter and Lois go back to sleep.

INT. MEG'S ROOM - DAY

Meg sits at her desk, doing homework. New Brian enters.

NEW BRIAN

Meg, I know how you like to let off steam once in a while, so I got you a journal.

MEG

You got me a journal?

NEW BRIAN

Actually, I got you two of them. My right ear and my left ear. (SITTING DOWN) Fire away.

MEG

Dear Diary: Today at the school library I saw a picture in "National Geographic" of a woman with nipples that cover most of her breasts, too. And suddenly, I didn't feel so alone.

NEW BRIAN

You know what it sounds like to me? It sounds like the woman in that picture was pretty beautiful.

Meg smiles. New Brian gets up to leave.

NEW BRIAN (CONT'D)

Alright, I'll see you at dinner. (WHIRLS AROUND) Think fast!

He throws her something.

MEG

Wow, a Hostess fruit pie! Cherry, my favorite! Thanks, New Brian!

NEW BRIAN

Uh-uh-uh.

MEG

Thanks, Diary.

New Brian smiles and points with one hop backwards, then exits.

INT. GRIFFINS' KITCHEN - DAY

Peter eats a sandwich as New Brian enters, carrying a guitar.

PETER

Hey, New Brian. (NOTICING) Ooh, you have a guitar!

NEW BRIAN

Yep. In fact, I wrote a new song today and I want to hear what you think of it.

PETER

Where did you find the time for that?

NEW BRIAN

Peter, inspiration doesn't have a schedule.

New Brian begins to **play** his guitar.

NEW BRIAN (CONT'D)

(STRUMMING SLOWLY) I DON'T LIKE FANCY LEARNIN' BOOKS/ I DON'T LIKE APPLE TARTS/ I DON'T LIKE COZY BREAKFAST NOOKS/ I DON'T LIKE MODERN ARTS (FASTER) WELL, I LIKE FARTS/ YES, I LIKE FARTS/ I LIKE LONG FARTS, SHORT FARTS, WET FARTS, YOUR FARTS, I LIKE FARTS/ IF YOU'VE GOT HEART

PETER

Oh, I've got heart.

NEW BRIAN

LET'S HEAR THOSE FARTS.

PETER

How do I start?

NEW BRIAN

WELL, PETER, I WILL HELP YOU GET YOUR FARTIN' STARTED

They both start to make **fart noises** in time with the music.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian is on the couch, watching TV.

TV ANNOUNCER #2 (V.O.)

And now back to Chazz Palminteri and Paul Sorvino in "Distracting Trumpet."

INT. HANGOUT - DAY (ON TV) (FROM 5ACX13)

PAUL SORVINO and CHAZZ PALMINTERI sit at a large table with OTHER MOBSTERS.

PAUL

I want to thank all of you for coming out here today. We got a serious situation down in the Bronx.

In the background we hear a **trumpet score** over Paul Sorvino's dialogue.

PAUL (CONT'D)

Our friend needs to get a message to the short man in the hat. (GETTING LOUDER) He needs to deliver this message before the construction site contracts are handed down.

WIDEN TO REVEAL A MAN, standing next to Paul, **playing trumpet** in his ear. He begins to play "**Feels So Good**" by Chuck Mangione.

PAUL (CONT'D)

(LOUDER STILL) It's of vital importance that these matters be attended to. So we may have to bring in our friend from Yonkers.

CHAZZ

(YELLING) What?!

PAUL

(YELLING) I say, we may have to bring in our friend from Yonkers.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

New Brian enters, holding a stick.

NEW BRIAN

Hey Brian, I went out for a run this morning, and I found this stick. I thought you might like it.

New Brian hands Brian the stick.

BRIAN

Wow. Thanks a lot.

NEW BRIAN

(HANDING HIM BAG) And I got you this bag of weed. I don't smoke it myself, but I sure won't judge you.

BRIAN

Gosh. Thanks.

NEW BRIAN

Check you later, handsome guy.

New Brian exits. Stewie then enters.

BRIAN

Wow, you know, I wasn't sure about this whole new dog thing at first, but I gotta tell you, he's a really terrific guy.

STEWIE

You poor damn fool.

BRIAN

What?

STEWIE

You have no idea what's going on here. He's not just a delightful new friend for the family. He's your replacement!

BRIAN

Oh, come on, that's ridiculous.

STEWIE

You're getting old, Brian, and they know it. You're no longer the cover girl. Look at Carol Alt. That's what-- You're Carol Alt.

BRIAN

I'm through listening to you.

STEWIE

Fine, think what you want, aging supermodel Carol Alt.

INT. APARTMENT - DAY (CUTAWAY)

We see a bed with the covers pulled up all the way. A person is clearly under them. We hear an OLD MAN shout from the other room.

OLD MAN (O.S.)

Carol, come in here! They're saying your name on "The Family Man"!

An old-timey ear-horn pokes out from under the covers.

CAROL ALT (O.S.)

What?!

OLD MAN (O.S.)

Huh?!

CAROL ALT (O.S.)

What?!

OLD MAN (O.S.)

Huh?!

CAROL ALT (O.S.)

What?!

OLD MAN (O.S.)

I forget.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

STEWIE

And besides, Brian, the evidence is all right in front of your nose.

Peter enters, walking behind them with New Brian.

PETER

Lookit that! Look! He's walking on his hind legs! Have you ever seen anything like it? C'mon, I can't wait to show you off to my friends at the Clam. Oh wait, you probably don't drink, do you?

NEW BRIAN

Sure I do.

PETER

(GASPS) A dog that drinks alcohol?! (HIGH-PITCHED) Where in the world have you been?!

Peter exits with New Brian.

STEWIE

Hi, I'm Carol Alt for Poli-Grip.

INT. APARTMENT - DAY (CUTAWAY)

We see the same bed as earlier, with the sheet still covering Carol Alt.

OLD MAN (O.S.)

They did it again!

CAROL ALT (O.S.)

Come roll me over!

EXT./ESTAB. GRIFFINS' HOUSE - LATER

INT. GRIFFINS' UPSTAIRS HALLWAY - SAME

Brian walks up the stairs to Chris' door.

BRIAN

Okay, relax, Brian. There's no way they'd replace you. But it probably couldn't hurt to remind them how much they value you as a family member.

Brian enters Chris' room.

INT. CHRIS' ROOM - CONTINUOUS

Chris sits on his bed with a pillow on his lap.

BRIAN

Hey, buddy.

CHRIS

Uh... hey.

Brian goes and sits next to Chris on his bed.

BRIAN

I just wanted to check in with you. (CHUCKLES) You know, sometimes life happens so fast, we miss the most important part which is sharing it.

CHRIS

Uh-huh.

BRIAN

You see, Chris, I care about you. And if there's ever anything you ever want to talk about, or if you just want some company, I'm here for you. (ARM AROUND CHRIS) Sooo... how's it hangin'?

CHRIS

Uh... okay.

Brian notices he's sitting on some magazines.

BRIAN

Hey, whatcha got here? Oh, Maxim. (RE: COVER) That Jessica Biel sure is a cutie.

Brian's eyes go wide and he gets off the bed.

BRIAN (CONT'D)

You were masturbating when I came in.

CHRIS

Yeah.

A beat.

BRIAN

Sooo... how's it hang--

CHRIS

GET OUT!

BRIAN

Gotcha.

INT. GRIFFINS' HOUSE - NIGHT

Brian stands in front of the television as the family, including New Brian, watches. Brian holds up a videotape.

BRIAN

Okay, everybody, tonight I've got a real treat for you.

PETER

We've all seen your compilation video, Brian. Shatner singing "Rocket Man", Chuck Berry peeing on his girlfriend, Larry Williams giving directions, Sylvester Stallone in that porno, the guy getting his head caught in the elephant's ass, drunk Orson Welles doing that commercial, that little girl puking at the beauty pageant, and Bill Cosby beating up that midget.

LOIS

Wait, I don't remember that last one.

PETER

Oh yeah, it's freaking brutal. For no reason. Poor little guy's just sitting there, eating his Snack Pack, Bill Cosby just runs in outta nowhere and starts wailing on him.

CHRIS

Didn't that guy die?

BRIAN

No, no, these are home movies from when I was a puppy.

CHRIS

He died.

BRIAN

Okay, look, just watch.

ANGLE ON the TV. WE SEE a video of Brian as a puppy: 1) Brian gnaws on a bone. 2) Brian pees next to a "Stay Off The Grass" sign. 3) Peeks out of a picnic basket. 4) Dressed as one of Santa's elves, etc. The family makes "ooh" and "ahh" **noises.**

Brian smiles then looks over at the family. **WIDEN TO REVEAL** the family cooing over New Brian, who is sleeping.

PETER

(SOFT) Oh, look at him sleep.

MEG

(SOFT) I wonder what he's dreaming about.

PETER

(HAPPY, SOFT) Shut up, Meg.

New Brian shifts and lets out a **high-pitched fart.**

PETER (CONT'D)

(EXCITED) Oh! Did you hear that?

CHRIS

He farted!

PETER

Just like in the song!

Brian deliberately lets out a **big, sloppy fart.**

PETER (CONT'D)

AAA! What the hell is the matter with you? (GRABS BRIAN BY BACK OF NECK) Outside! Outside, now!

Peter drags Brian outside.

EXT. GRIFFINS' HOUSE - DAY

Brian is on the front step with Stewie.

STEWIE

I hate to say I told you so, but... wait a minute, I love saying I told you so. (MAKES FACE) Doy! "Hey, Stewie Griffin meet Stewie Griffin." "Nice to meet you." "Charmed, I'm sure." "Great, outfit." "Oh, go on." "No, it is."

BRIAN

So what if there's a new dog. Lots of families have two dogs.

Peter comes outside.

PETER

Hey, Brian, I thought maybe we could spend the afternoon together.

BRIAN

(PERKY) Really? That'd be great.

Peter pulls out a shotgun.

PETER

Awesome. I got this new gun and I thought we could go deep in the woods, where no one would ever think to look, and just shoot it. You know, so far in that no one can hear gunfire. Or screaming.

STEWIE

Here we go.

Oh, boy.

Awkward.

A little on the nose.

BRIAN (CONT'D)

Uhh... I don't think so, Peter.

Brian goes in the house.

PETER

Geez, he's acting like he thinks I'm gonna shoot him. The guy's more paranoid than Aragorn in a Middle Earth bunkhouse.

INT. BUNK HOUSE - NIGHT (CUTAWAY)

ARAGORN lies in his bunk with his sheets pulled up to his shoulders, looking around suspiciously at the other CHARACTERS from "Lord of the Rings."

ARAGORN

Alright, I'm goin' to bed. I've got my shield coverin' my butt, so nobody better get any ideas. (THEN, POINTING) I'm talkin' to you Legolas, and you, Pippin... and that goes double for you, Gandalf, you big old queen.

GANDALF (O.S.)

Oh, you're flattering yourself.

EXT./ESTAB. GRIFFIN HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

The family sits on the couch watching TV. Brian enters with two suitcases.

BRIAN

I have an announcement to make. I've decided I'm leaving.

LOIS

What?! Leaving? Brian, why?

BRIAN

Well, you know, I feel like I've sort of...

BRIAN (CONT'D)

run my course here, and besides, there's a whole big world out there and it's time I saw it.

PETER

But Brian, you live here. This is your home.

BRIAN

I know, but I've thought about this long and hard--

PETER

(LAUGHS) Long and hard. I'm sorry, Brian. Please continue.

BRIAN

This is just something I have to do.

LOIS

Well, where will you go?

BRIAN

Well, I haven't decided that yet, but I promise, I'll be in touch.

PETER

(LAUGHS)

BRIAN

Wait, how is that one dirty?

PETER

It's-- I was remembering "long and hard."

LOIS

Well, if your mind is made up about this, Brian, then...

(MORE)

LOIS (CONT'D)

I wish you the best of luck. I hope this move won't be a boner for you. (BEAT) Peter?

PETER

Hm? (SHORT BEAT) What?

LOIS

I was just saying to Brian I hope this move won't be a boner.

PETER

(NODDING) I-I would agree. I hope he finds what he's looking for.

LOIS

Okay. Well... we're gonna miss you, Brian.

She hugs him.

EXT. GRIFFINS' HOUSE - MOMENTS LATER

Brian sadly emerges from the house with his bags. He pauses once, looking back. From inside, we hear:

NEW BRIAN (O.S.)

Hey everybody, let's watch this tape. Okay, now there's the midget just sitting there. Now watch the left side of the screen.

BILL COSBY (O.S.)

I'm in a bad mood and I'm gonna take it out on you!

LOIS (O.S.)

Oh, my god! Well, he's obviously drunk.

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

The family, minus Brian, sits at the breakfast table. New Brian walks over to Peter with pancakes.

NEW BRIAN

Pancake?

PETER

Oh, just a small one, thanks. (TASTES) My god, these are the best pancakes I've ever had. What's your secret?

NEW BRIAN

No secret. I cook them in the bacon grease.

PETER

I swear, it's like having Rachael Ray in our very own house, but without the raspy voice, the oversized head, and the I'm-married-so-don't-even-think-about-it attitude. Well, too late. I thought about it. So what are you gonna do now, Rachael? You gonna finish the job or what?

LOIS

Boy, I bet Brian would like these pancakes. I wonder where he is?

CHRIS

He's next door with Cleveland. I saw him on my morning paper route.

EXT. CLEVELAND'S FRONT LAWN - MORNING

Brian stands on the lawn and CLEVELAND holds his leash.

BRIAN

You know, I appreciate you letting me stay with you, but I'm perfectly capable of making potty myself.

CLEVELAND

Sorry, but there's a leash law in this neighborhood and you never know who's watching.

INT. EVIL PYRAMID - CONTINUOUS

PULL BACK TO REVEAL Brian and Cleveland are being watched in a murky purple pool by MUMM-RA from "Thundercats."

MUMM-RA

Hahaha. I'm watching you make stool.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

New Brian sits on the couch watching TV and eating pie.

ANNOUNCER (V.O.)

We now return to "Who Wants to Marry An Enthralled Tourist?"

EXT. MANSION COURTYARD - DAY (ON TV)

A FEMALE CONTESTANT stands holding a rose talking to AN ENTHRALLED TOURIST who takes in the surroundings.

FEMALE CONTESTANT

I think I would make a good wife because I'm caring and loving and I'm not afraid to have a good time--

ENTHRALLED TOURIST

I'm sorry, I did not hear a word you just said. It is so nice here. Look at those trees. Are those indigenous? You know, I didn't bring a scale with me, but I bet I have gained ten pounds on this vacation. (POINTING O.S.) Ooo, a line! I'm gonna go stand in it!

He hustles O.S.

INT. GRIFFINS' LIVING ROOM - DAY

Stewie enters.

STEWIE

Hey, New Brian. Oh, I see you're having pie. You know, pie isn't really pie without Cool Whip. (BEAT) Everything's better with Cool Whip. (BEAT) Did you hear what I said?

NEW BRIAN

Yeah. What about it?

STEWIE

It doesn't bother you the way I pronounce it? Cool Whip?

NEW BRIAN

No. Why would it?

STEWIE

Cool Whip. I'm putting emphasis on the "h."

NEW BRIAN

Sounds right to me.

STEWIE

Nothing ever bothers you, does it?

NEW BRIAN

No, not really. I like everything.

STEWIE

(BEAT) How 'bout if I said I was gonna go make a sangwich?

NEW BRIAN

Oh, I'll make you one.

New Brian exits.

STEWIE

God, he's a bigger buzz kill than Buzz Killington.

ANGLE TO REVEAL BUZZ KILLINGTON sitting in a chair.

BUZZ KILLINGTON

Stewie, do you know why the Jamestown Bridge is obsolete?

STEWIE

No.

BUZZ KILLINGTON

Well, you would if you were trying to sail your three-masted schooner beneath it.

STEWIE

(RUBBING HIS EYES) Aaahhhhh.

EXT./ESTAB. CLEVELAND'S HOUSE - DAY

INT. CLEVELAND'S LIVING ROOM - SAME

Brian sits watching TV. CLEVELAND JR. enters and starts jumping on the couch next to Brian.

CLEVELAND JR.

Ha ha! Puppy's on the couch! We got a puppy! Ha ha! Puppy wanna play?

BRIAN

(CALLING O.S.) Cleveland, could you ask your son to knock it off?

Cleveland enters.

CLEVELAND

Cleveland Jr.! No! Now come here.

Cleveland Jr. goes over to Cleveland.

CLEVELAND (CONT'D)

Open your mouth.

Cleveland pours a bunch of pills in his son's mouth, then holds his son's nose like he's a dog.

CLEVELAND (CONT'D)

Swallow.

Cleveland Jr. swallows and his eyes dilate. He mellows.

CLEVELAND JR.

(SLIGHTLY LOWER VOICE) I'll check y'all later.

Cleveland Jr. exits.

CLEVELAND

He's got some attention issues, so we have to dose him.

BRIAN

You know, maybe instead of blindly medicating him, you could change his diet. The only thing I've ever seen that kid eat is circus peanuts and Duncan Hines frosting in a can.

CLEVELAND

You know Brian, I resent you questioning my parenting skills. I don't think I want you staying here anymore. You're more annoying than a Swedish concession stand guy.

INT. SWEDISH MOVIE THEATER - NIGHT (FLASHBACK)

Cleveland stands in front of the concession stand. A SWEDISH MAN stands behind the counter.

SWEDISH MAN

Hallo. Would you like to taste my popcorn?

Cleveland **punches** him in the face. He goes down.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

The family is doing karaoke with New Brian. Peter is just finishing singing "**Everybody Hurts**" by R.E.M. Stewie sits in the armchair, reading "My Turn: A Memoir By Nancy Reagan." He looks infuriated by all the noise. The family **claps.**

PETER

Okay, New Brian, you're next!

NEW BRIAN

Oh, no. Oh, boy. Alright, well, I can't do this alone. Lois, I'm gonna need your help here.

Lois **giggles** and gets up.

LOIS

Oh, boy. Okay. Rita Coolidge's less talented sister here.

They all **laugh.**

STEWIE

In what way is that a joke?

Lois and New Brian start singing **"Summer Lovin'"** from "Grease." Stewie rips his book in half.

EXT./ESTAB. QUAGMIRE'S HOUSE - DAY

INT. QUAGMIRE'S LIVING ROOM - SAME

Brian and Quagmire sit in the living room.

BRIAN

Thanks for letting me stay here, Glenn. I hope I'm not in the way.

QUAGMIRE

No, no, it should be fine. But, um, listen, Brian... I'm gonna be bringing a Puerto Rican girl over here later. And she's super hot and real nice, but when she was five years old, her dad ran over one of her legs with his van, and it's still kinda messed up, in a pretty obvious, instantly visible way. Uh, please don't say anything. And try to make eye contact with her when she wobbles in, because I want this to work.

BRIAN

Uh, yeah, sure. No problem.

QUAGMIRE

I'm serious, Brian. That leg is a train wreck.

(MORE)

QUAGMIRE (CONT'D)

I mean she herself is so pretty, but that thing is like a string of sausages, uh, with one empty casing in it.

BRIAN

I get it.

QUAGMIRE

I mean, it's quite a sight. When she's not looking, you should take a look at it, but, good christ, be discreet.

BRIAN

Yeah, I'll, uh, check that out.

Quagmire exits. There's a **knock** at the door. Brian answers it. It's Stewie.

BRIAN (CONT'D)

Stewie, what are you doing here?

STEWIE

Brian, you gotta come back.

BRIAN

Why?

STEWIE

Because... New Brian is such a tool. He's so damn sweet and saccharin and perfect and he's turnin' the family into a bunch of douches.

BRIAN

Big deal. You always told me *I* was a douche.

STEWIE

Yeah. But you were my douche, Brian. My douche. Come back and be my douche again. When this is all over, I'll make you some pie with a nice dollop of Cool Whip.

BRIAN

There it is again. Why are you putting so much emphasis on the "h"?

STEWIE

That's exactly why I miss you, Brian.

BRIAN

Forget it. I'm not goin' back as long as that new dog is there. As long as he's part of that family, there's no place for me.

STEWIE

I can't say I blame you. I hate him as much as you do, Brian. I hate him more than Fred Schneider hates boxing.

INT. BOXING ARENA - NIGHT (CUTAWAY)

FRED SCHNEIDER sits ringside with his hands cupping his cheeks.

FRED SCHNEIDER

It's way too violent!

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - MOMENTS LATER

New Brian is cooking. Stewie steps into the doorway, dramatically.

STEWIE

Hey. New Brian. Bad news. You gotta leave.

NEW BRIAN

Huh? What are you talkin' about? This is my home.

STEWIE

Nobody likes you here, man.

NEW BRIAN

Well, I disagree. I think everybody likes me.

STEWIE

No, we don't. We don't like your cooking, your stupid Karaoke nights, and we especially don't like the way you hump that chair in the den.

NEW BRIAN

Well, Rupert seems to like my humping.

STEWIE

What'd you say?

NEW BRIAN

Rupert. Humped him for two hours yesterday. He just laid there and took it.

STEWIE

Did he.

NEW BRIAN

Yeah. And now every time you're sleeping with him, he's gonna be thinkin' of me.

There is a beat as they stare at each other.

EXT. GRIFFINS' HOUSE - MOMENTS LATER

Stewie **drags** a heavy trash bag to the curb. It trails blood the whole way.

EXT. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

The family, including Brian, but minus Stewie, sits. Peter reads a note.

PETER

(READING) ...And that is why I killed myself, chopped myself up and put myself in the garbage. (LOWERS NOTE) Wow, he must've had some demons.

LOIS

My god, suicide. How could we have misjudged him so severely?

CHRIS

Often times, it's the ones who seem the happiest.

MEG

Well, the upside is, at least we have our old Brian back.

BRIAN

Hey, I'm not that old.

PETER

You know, you're right, buddy. You're not. Hey, what do you say we go outside and play a little one-on-one?

BRIAN

You're on.

They do a cool guy fist bump-point and head outside with a basketball as we hear the **"90210" theme.**

INT. SHOWER - LATER

Stewie scrubs Rupert in the shower.

STEWIE

(CRYING) We'll talk about it when you want to talk about it. I don't blame you. (CRY WHISPER) I don't blame you.

END OF SHOW